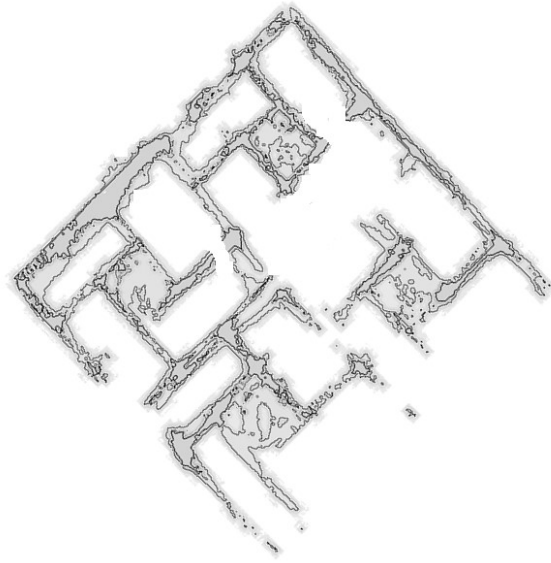


KENNETH HESKETH



Nox Ruit...
Hic locus est
(*derivata*)

for Solo Oboe

(2022)



Cecilian Music

London & New York

First Performance:

July 7, 2022
Chris Vettraino, Oboe
Royal Academy of Music
London

Duration: c.5.30 minutes

Nox Ruit...Hic locus est is one of a collection of 200 solo pieces commissioned to celebrate the bicentenary of the Royal Academy of Music in 2022.

Programme note:

A contribution to the Royal Academy's bicentenary in 2022, *Nox Ruit... Hic Locus est* (*Night falls... this is the place*) takes material from my oboe and orchestra work *Viae (Pathways)*, recasting and recontextualising various portions of the original narrative. Whilst not an overt showpiece for the instrument, the work nevertheless poses challenges of technique, pacing, and shaping.

The composer wishes to thank oboist Chris Vettraino for his premiere performance and for various suggestions and assistance in the preparations of this work.

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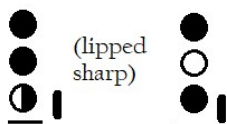
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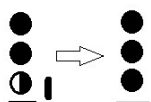
Performance Notes:

Glissandi:

b. 2



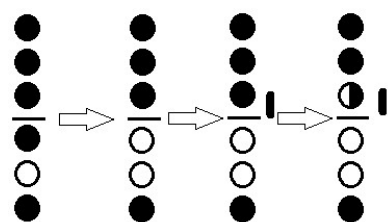
b. 3: suggested fingering:



b. 20: For the C to D gliss., start on a short C[#] fingering and lip down to C. Then lip up through the C[#] toward D, releasing the F[#] key for the last part of the gliss from C[#] to D.

b. 22: For the D to E gliss., execute the whole gliss. on an E fingering, liping the entire gliss.

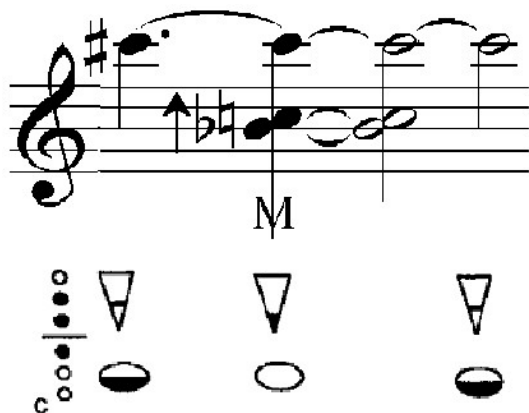
b. 56: The glissando that occurs at this point should be executed as follows:



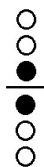
Multiphonics:

Two multiphonics occur in this work, the fingerings, taken from Libby Van Cleve, *Oboe Unbound: Contemporary Techniques* (Scarecrow Press, 2004), are indicated below:

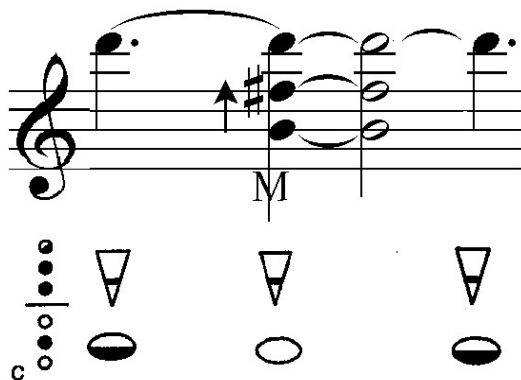
b. 54



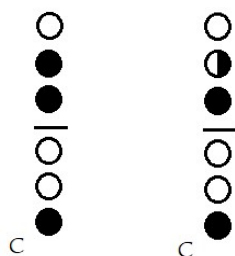
OR:



b. 61:



OR:



Nox ruit...
Hic locus est, partis ubi se via findit in ambas.
P. Vergili Maronis, Aeneidos, Liber Sextvs

(Night falls...
Here is the place where the road divides itself in two.)
Virgil, The Aeneid, Book VI

Ia

Nox Ruit... Hic locus est. (derivata)

for
Solo Oboe

KENNETH HESKETH
(2021-22)

Con ansia, riflusso e fluidità ♩ = 63

The musical score is written for a solo oboe in 4/4 time. It consists of six staves of music, each containing measures 1 through 16. The notation includes various dynamics, articulations, and performance instructions. The first staff (measures 1-4) begins with a *pp* dynamic, followed by a crescendo to *f*, and includes a glissando. The second staff (measures 5-8) features a *mf* dynamic, a *pp* dynamic, and a triplet. The third staff (measures 9-12) includes a *mf* dynamic, a *p* dynamic, and a triplet. The fourth staff (measures 13-16) includes a *mf* dynamic, a *p* dynamic, a triplet, a *ff* dynamic, and a *mp* dynamic. The fifth staff (measures 17-20) includes a *p* dynamic, a *mp* dynamic, a *pp* dynamic, a *ff* dynamic, and a *mp* dynamic. The sixth staff (measures 21-24) includes a *p* dynamic, a *pp* dynamic, a *ff* dynamic, and a *mp* dynamic. The score is marked with various dynamics, including *pp*, *f*, *mf*, *p*, *ff*, and *mp*. It also includes performance instructions such as "Con ansia, riflusso e fluidità", "gliss.", "marc.", "Avanti!", and "p sotto voce". The score is written in treble clef and includes various musical notations such as notes, rests, and slurs.



18 *ff* *pp*

20 *ff* * - see perf. note

23 *p*

25 *ritmico, energico* *p* *f* *sfz*

27 *f*

28 *mp* *f* *p*

29 *pp* *f* *ff*

30 *ff* *deliberatamente, ruvido!*

31 *3*

32 *ten. tr*

33

34 *pp* *p* *f* *p*

36 *p* *f* *mf*

38 *f* *ff* *p* *f* *mp*

40 *mf* *ff*

41 *sfz* *fff* *disperando*

43 *sfz* *f* *fff*

(screeching, like a seagull)

(sempre cresc.)

(lip down
from G \flat)

 $\langle mp \rangle$

☆ - see perf. note

 $\langle p \rangle$

* - lip glisses from E down to D#

63 *mp* *pp*

65 *flessibile* *gliss.* *mp* *10* *3* *5* *5* *mp* *☆ - see footnote*

67 *p* *mf* *p* *3* *pp* *3* *gliss.*

70 *3* *3* *3* *3* *5*

72 *3* *< >*

75 *3* *5* *3* *ppp*

78 *poco* *3* *poco* *mp subito* *acc.* *(A tempo subito)* *pp* *poco*

81 *3* *poco.* *gliss.* *gliss.* *poco più*

* - bars 66 & 67: the B to C gliss. should use C fingering, the B played by liping down from C.